

GOSSIP OF THE DRAMA FROM MANY POINTS OF VIEW

Richard Mansfield.

An Estimate of a Foremost Actor—A Realist and a Chemist of the Mind.

A Chicago newspaper man who divided his descriptive talents between baseball and the theater once said that there were just three kinds of actors—bad actors and good actors and Richard Mansfield. This epigram of the street, like many another of equally undignified origin, is more apt than many cautious discriminations of serious criticism. Mr. Mansfield unquestionably holds a unique place in the American theater, and he is one of the few players of our younger generation whose work has evinced a high order of intelligence.

Acting is one of the most hereditary of arts. Undoubtedly the majority of players today follow it simply because they were born to it, and for no better reason. They begin their professional duties early and spend practically their whole lives in theaters, hotels, and the numbing monotony of a Pullman car. Whatever education, ideals, inspiration, or culture they get they must get from the theater alone, and the American theater for the past fifteen years has been the worst possible place to look to for any of these things.

On a Fine Basis.

The case is different with Richard Mansfield. He had, at the outset, the advantages of superior education and culture and a wide experience of men and things. In his youth he attended the best schools of Germany and England. When he was eighteen he had traveled pretty much all over the globe with his mother, Mrs. Rudersdorf, and he had lived in nearly all the capitals of Europe. He is a musician of considerable merit, and for a year was musical critic on the "Boston Globe."

He was a painter before he became an actor. After an April voyage, spent in negotiating with nearly every form of art, the man's many-sided genius found at last its proper channel. James says somewhere that every man begins life with many selves and ends it with one; that he himself had been compelled to suppress the gallant, the explorer, the bon vivant in behalf of the psychologist; he is still by turns the musician, the soldier, the adventurer, the beau, the prince, even; all the men he ever was or dreamed of being, or may have wished to be. It is his wide experience, coupled with that quickening and impassioned imagination which is the brightest gift the artist can possess, which enables him to divide the experiences of the human heart under all conditions, to know intimately all the passions, to feel the emotions and distortions and involved combinations of the several master passions which play so large a part in the human comedy.

An Actor of Imagination.

Certainly if any critic were asked what it is that Mr. Mansfield possesses that most of his contemporaries have not, he would answer, imagination—that part of divination which is called imagination, which is the part of the artist that becomes acquainted with types diametrically divergent from each other and knows instinctively how a monarch ascends the steps of his throne and how a peasant scrapes the mud from his wooden shoe.

Once an actor, Mr. Mansfield was fortunate enough to strike the keynote of his power at the start and awake like Byron to find himself famous. Baron Chevalier, his first conspicuous role, remains the best in his repertoire. The part when he took it up was merely an incidental one, a tribute to the woes of the lecherous Marcell, but from the first night he played it the other players and the play itself faded into utter insignificance before this convincing, this setting piece of realism.

The next important impersonation was Prince Karl, and those two roles fairly illustrate the stroke and versatility of his power. First and Last a Realist.

Mr. Mansfield is first and last a realist. He has a passion for psychological problems quite aside from those considerations of dramatic effect which so often limit the vision of actors. He has realized and demonstrated that the traditions of stage "business," florid elocution, etc., have nothing to do with life or the interpretation of life, and that a dramatic effect is worthless save in so far as it mirrors character. He plays a part from within, not from without. He builds his characters up with the alphabet blocks of life.

This actor at least knows something of the chemistry of the blood, of those wasting fevers not named in the literature of medicine, of those warring elements that contend for rend men under a seeming unity of character. He must have stood like Omar more than once at the potter's house at eventide and marveled at the structure and strange uses of the shapes of clay.

It is in this deeper knowledge of mental chemistry, of the disproportionate and perplexing relations of cause and effect, that Mr. Mansfield usually outstrips his playwrights and reads into their creations infinitely more than they ever put there. He makes of his characters not types, but personalities, each with his own mannerisms of speech, modes of thought, tinges of prejudice, and habits of body, each as complete, as convincing and actual as a figure from the pages of Balzac.

"One comes to know these people as one knows Pere Grandet, or Lucien de Rubempré; they are more real to one than one's own acquaintance. It is difficult to believe that the same blood flows in the brain of Brummel and Rodion, or that the same flesh can clothe the shrunken Jew of Eugene O'Neill, and the youthful cheek of Eugene O'Neill. These things have different nerve fibers and cellular tissue. They are fed by different hearts and think with different brains; they look out on life through very dissimilar windows.

Courage and Art.

Mr. Mansfield's courage is not the least of his artistic qualities, though it will probably improve him now and then throughout his career. He is certainly the only actor now on our stage who has either dared to or dared to present plays of any literary qualities. Conspicuous among these interesting experiments were his productions of George Bernard Shaw's whimsical and brilliant pieces, "Arms and the Man" and "The Devil's Disciple," and the splendid production of "Cyrano de Bergerac."



ADA REHAN AS PORTIA.

In interesting and amusing only the few and in sadly perplexing many. Saint Simon said to Mme. de Staël:

"Madame, you are the most remarkable woman in France, and I am the most remarkable man, if we should have a child it would certainly be the most remarkable child in the world."

By the same reasoning it was inevitable that the joint brain product of these two brilliant but eccentric gentlemen, Bernard Shaw and Richard Mansfield, should be the most original and eccentric of dramas, and certainly they were all of that. It was quite impossible to judge either production by the conventional canons of the theater, for they openly and shamelessly flouted all men, yet Messrs. Mansfield and Shaw achieved a triumph which is seldom accorded to cautious and law-abiding playwrights and actors.

From Satire to Romance.

Turning from satire to romance, Mr. Mansfield almost immediately took up Rostand's great drama, and perhaps he would answer, imagination—that part of divination which is called imagination, which is the part of the artist that becomes acquainted with types diametrically divergent from each other and knows instinctively how a monarch ascends the steps of his throne and how a peasant scrapes the mud from his wooden shoe.

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Past and Future.

Two good musical comedies, a fair performance of a poor play, and a good bill of vaudeville divided the attention of local theatergoers last week. The outlook for the ensuing six days is much more promising. Two of the foremost actors now on our stage will present at the National the three best comedies of all time. Frank Daniels, one of our best comedians, will co-vary through a good musical comedy at the Columbia and thus provide the relish for the more substantial theatrical fare to be had at the opposition house. Ward and Vokes promise the best musical play in which they have yet asked for support. They will get the support if their promises are redeemed. The vaudeville bill includes half a dozen capable entertainers like George Rigby and leads off with Dan Daly, who distinguishes Washington by appearing in vaudeville for this one week only. "The Man Who Dared," "Nobody's Claim," and Robie's capable burlesques, one of the best attractions of the season, at the Lyceum, complete the menu. Altogether it is worth while.

The Prince of Pluses redeemed its Chicago reception. Hereafter we shall look to Chicago as the source of the good musical "shows" and to New York as the source of all the rest. "Fretty Peggy" suffered in two ways: both play and actors were weak. Had either been strong the other might have succeeded, as did "The White Horse Tavern" and "The Pretty Sister of Jose." Miss George may some day grow into a position of prominence and authority; but she has not yet arrived.

Good for "The Burgomaster!" He has held his own now for four years.

At the Theaters.

Miss Rehan and Mr. Skinner, foremost native representatives of Shakespearean comedy today, will appear in conjunction for the first time in Washington, at the New National Theater tomorrow night.

Miss Rehan and Mr. Skinner come almost directly from an engagement of three weeks at the Lyric Theater in New York, which was the most brilliant, both artistically and pecuniarily, of the current metropolitan season. Their engagement at the New National is for one week only, and the repertoire precisely the same as that which filled the New York papers with columns of praise this past month: Monday and Tuesday, "The Merchant of Venice," Wednesday and Thursday, "The School for Scandal," Friday evening, Saturday matinee and evening, "The Taming of the Shrew."

Miss Rehan is so well known in Washington it is hardly necessary to recall that she is the most beloved actress of the present generation in New York, and the finest comedienne alive on the English-speaking stage. With the possible exception of Mary Anderson, no American player of this day has achieved the fame won by her, and not even Miss Anderson carried her fame to such wide limits, for Miss Rehan's rank has been allowed not only throughout America and England, but in the capitals of France and Germany as well.

Otis Skinner—who was also a member of Augustin Daly's famous stock company in his hey-day—has appeared as an independent star for the past ten years, and today is ranked in popular esteem as the most scholarly and admirable of all American actors presenting the standard repertoire.

The three great comedies of their repertoire give both Miss Rehan and Mr. Skinner fine opportunity for the display of their compass and quality. Tomorrow night Mr. Skinner will appear as Shylock for the first time in Washington, with Miss Rehan as Portia.

Frank Daniels in "The Office Boy."

Frank Daniels, one of the funniest comedians in comic opera, will appear at the Columbia Theater for a week's engagement beginning tomorrow night in a two-act musical comedy, "The Office Boy." Mr. Daniels is under the experienced management of Charles B. Dillingham, who, if reports that have already reached here are to be believed, has provided his clever star with about the best vehicle for his comic ability that has yet been in his possession.

"The Office Boy" played at the Victoria Theater, New York, for several months this winter, where it carried off have been one of the few great successes of the season. The libretto is by the prolific Harry B. Smith and the music by the tuneful Ludwig Engländer.



OTIS SKINNER AS SHYLOCK.

The scenery, which is described as artistic and natural, but not glittering or garish, is from the brushes of Emens and Unitt and Joseph Physic and represents in the first act the offices of a firm of well-known divorce lawyers in New York, and in the second act the grounds of a country villa, in connection with which is a private race course.

The chief character, that of a jockey, was designed with a view to fitting Mr. Daniels' peculiarities, and the part is said to be provided with an abundance of witty dialogue, smart repartees, and very amusing incidental action. Other characters have been given Sallie Fisher, who plays the office boy's sweet heart; Eva Tanguay, who represents a dashing French actress and Violet Halls, who enacts the role of a fiery and saucy Cuban senorita. The male cast includes Alfred Hickman, Sydney Toler, Gilbert Clayton, James Reany, David Bennett, Laurence Wheat, Leavitt James, Frank Conway, Marion Hart, Ida Gabrielle, Maude Welsh, Besie Skeer, Irene Friselle, Gwendolyn Valentine, and Gertrude Doremus.

Dan Daly in Vaudeville.

Dan Daly in the Chase polite vaudeville bill this week represents the limit of the season's enterprise in securing novelties for the Chase patrons. Mr. Daly appears here, and here only, for one week, declining all offers elsewhere and assuring the Chase management that only his personal regard for Mr. Chase, his knowledge of the exceptional character of Chase's Theater, and his legion of well-wishers in Washington induced him to forego his determination not to enter vaudeville. Mr. Daly will present himself in an act made up of revivals of several of his parts, notably those in "The Belle of New York," "The Strollers," and "The Rounders." He will make the transformations of the stage in full view of the audience. Valerie Bergere, the accomplished actress, who won distinction in the title role of Belasco's one-act play, "Mme. Butterfly," is the second feature of the program. She will be seen in Le Roy Fairchild's "Jimmie's Experiment." Her supporting company comprises Henry Keane, Maud Turner Gordon, and Florence Ashby. Everhart, "The Wizard of the Hoops," is offered as another headline feature. "Quo Vadis" has furnished the basis for a satire called "Quo Vadis Upside Down," which will be given by Shean and Warren, two of the best travesties in vaudeville. Arthur Rigby, the talkative black-face troubadour, will fit in with fun the time between two of the feature offerings, a capable Burnham, a sweet soprano, will entertain with an effectively simple repertoire of songs. Ozav and Delmo, eccentric juggling comedians, will offer an entertaining number. The American Vitaphone motion pictures of the great comedians of the last week will wind up the program.

Lafayette—"A Pair of Pinks."

Ward and Vokes will bring their new musical frolic "A Pair of Pinks" to the Lafayette for the week beginning tomorrow evening. It is promised that this offering is the most pretentious one these actors have ever had. It is more clearly a travesty than their other vehicles, and has been staged in an elaborate manner. The Pinks will be found to be our old friends "Percy and Harold" passing themselves off as the pair of Pinkerton detectives, and incidentally running a jail of their own. In the conduct of this jail the action becomes travesty pure and simple. Nothing is done that might be expected in a modern plain institution and everything that is done is on a scale of magnificence in comic opera, will appear at the Columbia Theater for a week's engagement beginning tomorrow night in a two-act musical comedy, "The Office Boy." Mr. Daniels is under the experienced management of Charles B. Dillingham, who, if reports that have already reached here are to be believed, has provided his clever star with about the best vehicle for his comic ability that has yet been in his possession.

"The Office Boy."

Frank Daniels recently had a consultation with his manager, Charles B. Dillingham. They met in Mr. Dillingham's offices and discussed matters pertaining to Daniels' musical comedy, "The Office Boy."

In the course of the meeting the telephone called the manager to an adjoining room. A scrub woman who was dusting in the hall espied the diminutive Daniels in Mr. Dillingham's office. She eyed him suspiciously for a moment, thinking him an intruder, and then, noticing his small stature and ruddy, ingenuous countenance, said: "I suppose you are the office boy."

"Yes, ma'am," truthfully replied Daniels, puffing a big cigar.

"I suppose you think it's smart to smoke. Don't you know it stunts kids like you?"

"I know it, ma'am," replied the comedian. "It stunts me—that and whisky."

"Shame on the likes of you to be smokin' and drinkin'!" indignantly gaped the scrub lady. "How old are you?"

"Forty-five," said Daniels, putting on his silk hat and walking away with his manager.

Remember.

The time may come in that far-fabled land Which we are taught 'Death opens to our view. When I, with tearful eyes, shall vainly sue For the dear touch of a familiar hand, The look of eyes that ever understand, The kiss from lips whose kiss and word are true. O grant me this—when I shall call to you, In loneliness, from that so distant strand; If you should hear me in the hush of eve, Breathe something tender for me to the night, E'en if your heart has now forgot me quite; For I, so far away, must needs believe, Then, in my darkness, I shall see a light, Your love for me—and I shall cease to grieve. —E. H. Sothern, in Harpers Weekly.



FRANK DANIELS AS "THE OFFICE BOY."

The Role of Katherine.

An Exacting But Pleasant Task for the Actor.

Of the women of the stage, Ada Rehan is notable for many things, in addition to the superiority of her art. Among other things, though famous far beyond the lot of most stars, she has never submitted to an interview. Neither has she written signed articles for the newspapers. The appended essay of the character of Katherine (Miss Rehan's greatest role), expressed in a preface that she wrote for a book of "Taming of the Shrew," adapted by the late Augustin Daly, and published in 1901 by Page & Co., is about the only thing extant in type which came directly from Miss Rehan's own pen. It discloses not only the fine intellectuality of the great actress, but much of the charm of an extraordinarily charming woman.

"Katherine's own words point out her fine intelligence, which places her far beyond the common acceptance of the word 'shrew.' I look upon her as a great creature, a very noble nature, of high breeding—a spoiled, wilful child, who had always her own way with everyone. Highstrung and nervous, though, at the same time, strong and thoroughly healthy, she could not bear a shadow of contradiction.

A Good Soldier Beaten.

"I liked, when playing, to remember General Sherman's expression on even- ing after seeing her, that Katherine always reminded him 'of a soldier who had victories all along the line, until she had, at last, met her master.' No one knew this better than she did. She braced herself for her last grand fight, and fought it with vigor. Being defeated, like a true soldier, her submission was absolute, and she acknowledged her conqueror as frankly as she had defied him.

"This side of her character was strongly brought out in Augustin Daly's version of 'The Taming of the Shrew.' In his beautiful production he treated the play as Shakespeare intended, as a high classical comedy, in five acts, beginning with the induction, and never before has been given in America. He believed in Katherine's high qualities, and argued that Bianca was the real 'Shrew.' Seemingly so gentle and obedient, almost immediately after marriage she (Bianca) showed her true character, arguing and disputing with her husband, and bringing unhappiness into her wedded life.

Great Temper and Great Submission.

"It has been thought that Katherine's submission was too abrupt, but I have looked upon it that she has proportioned her penance to her offenses; and that, having been more outrageous in temper than mortal woman was ever known to be, she adopted more humility than woman need ever show.

"The character reveals, in fact, depths and heights that confound and disquiet us. We recognize in it something more than human. It is framed in heroic mold, and belongs to a Titanic age. Katherine stands like the sublime conception of an incarnate, immortal spirit—a goddess-made woman who, in the infancy of her new birth, rages with the wildness of the tempest that plays about her Olympian home, and then, growing to the consciousness of earthly weakness, turns the whole divine force within her to exemplifying the perfection of human obedience and dependence.

"Under Mr. Daly's masterly direction the creation of such a role as Katherine, and the development of her varying moods, filled me with delight. After playing it for thirteen years, during which Mr. Daly watched and directed almost every performance, it was a great pride and happiness to me that never for a moment did he suggest any change.

The Role, Not the Actor.

"Playing Katherine brought me much satisfaction, but a very bad reputation for temper. I have often been amused at seeing the effect that a first performance of the 'Shrew,' in a strange place, produced on the employees of the stage. They shunned me as something actually to be feared. During the very long run, I have often heard it said that I hated my Petruccio, and that our stage life only reproduced our private intercourse. I looked upon this as the greatest compliment that could be paid me.

"I found Katherine a very exhausting part to play. Her first entry demands a height of passion which in most other plays would be the climax of an even-

ing's work. This force has to be sustained throughout two acts; indeed almost to the end of the play.

"We believe that Katherine's real submission began on the journey when she felt the magnetic force of a conqueror, although this is the last thing she would have allowed even to herself. A little starvation and want of sleep, causing physical weakness, make her battle all the harder. After a few more thwartings and contradictions, he proves to her, by his beautiful argument.

Our purses shall be proud, our garments poor; For 'tis the mind that makes the body rich; And as the sun breaks through the darkest clouds, So honor peepeth in the meanest habit. What is the jay more precious than the lark, Because his feathers are more beautiful? O, no, good Kate; neither art thou the worse for this poor frolic and mean array. If thou account'st it shame, lay it on me; And therefore follow—"

that his mental qualities are as commanding as his physical ones, and that he is her equal in mind as he is in strength. From that moment she slowly but surely submits. In her heart she feels only too eager to go home to her father, and acknowledge her willingness to accept Petruchio as her lord and master.

A Character Most Human.

"The touches of human nature in 'The Taming of the Shrew' account for its appealing so strongly to the public, in both continents, for over two centuries. It is not a test of Katherine's being a really womanly woman that her own sex have enjoyed and understood her best? It is well known in literature that the more a heroine is made to suffer the greater is her triumph with her public. If, as Katherine does, she passes through fire and comes out pure gold.

"For this opportunity in my life I am indebted to the late Augustin Daly, whose great managerial instinct, and insight into the creative power of those who came under his direction, are well known. Nothing prevented him from advancing friend and foe, in the path he considered them most fitted for, his sole object being to secure the most perfect dramatic result in his power, and to give pleasure and enlightenment to his vast public.

One who never turned his back, But marched breastforward; Never doubted clouds would break; Never dreamed, though right were worsted, Wrong would triumph; Held we fall to rise, are baffled to fight better, Sleep to wake.

Concert at Chase's.

Symphony to Play Tonight at Popular Prices.

Tonight at 8.15, Chase's Theater will view the inauguration of a series of Sunday evening concerts, by the Washington Symphony Orchestra under Mr. De Koven. This organization has made such a name for itself that everyone is desirous of hearing it play. A program of popular and brilliant music will be rendered, and all indications point to a record house tonight. The soloist will be the well-known violinist, Herman C. Rakemann. The program to be performed by the Orchestra is as follows:

- Overture, "Orpheus and Eurydice".....Offenbach
- Concerto for violin and orchestra.....Mendelssohn
- Two movements.....Mendelssohn
- Mr. Rakemann.....Mendelssohn
- (a) Serenade.....Moszkowski
- (b) Pizzicato.....Debussy
- Hungarian Dances.....Brahms
- Selections from "Faust".....Gounod
- Violin Solo:
- (a) Nocturne.....Chopin
- (b) Elegance.....Paganini
- Ballet Music, "Fenimore" (by request)
- "Old Folks at Home".....Rubinstein
- (a) Saracen Patrol.....Busch
- (b) Crusaders' March.....De Koven

The Proper Way to Kiss.

A Few Recipes From a Pastmaster in the Art.

By FRANK DANIELS.

The following is printed as it came to The Times from the author: "Editorial Note.—There have been multitudes of stage kisses, ranging from the Emma Abbott kiss to the Olga Nethersole Carmen osculation. But of all stage favorites, Frank Daniels holds the record for the number of girls he has kissed on the stage. In an opera several years ago, he was called upon to kiss the entire chorus, one at a time, in a kissing song. In his current offering at the Columbia Theater, 'The Office Boy,' he has a